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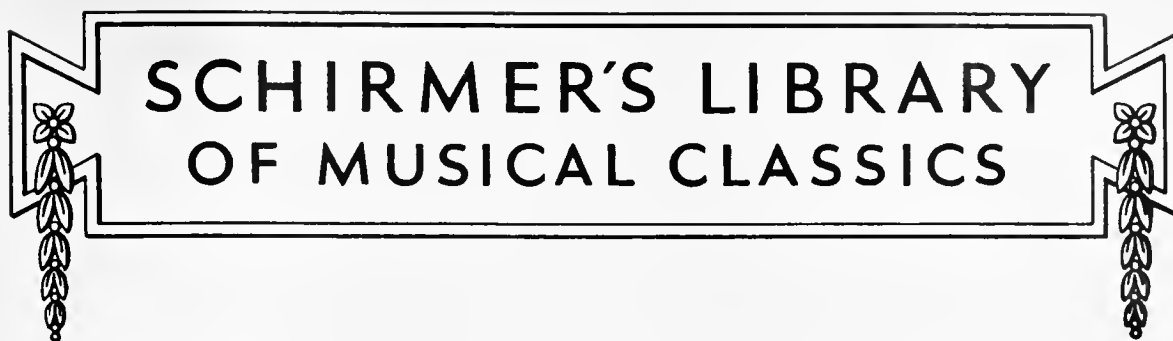
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IGNAZ MOSCHELES

Op. 70

24 Studies for the Piano

24 Estudios para Piano

Finishing-lessons for advanced performers consisting of characteristic compositions in all the major and minor keys. Fingered and provided with notes explaining the aim and proper execution of each study.

Lecciones de perfeccionamiento para ejecutantes adelantados, que consisten en composiciones características en todas las tonalidades mayores y menores. La digitación está marcada y los estudios están provistos de anotaciones que explican el fin y ejecución adecuados a cada uno de ellos.

Edited by
E. PAUER

Editados por
E. PAUER

Spanish version by T. MARTINEZ Traducción al Español por T. MARTINEZ

Complete Library Volume 403

Book I (Nos. 1-12) — Library Volume 404

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Instrumental Music is the most romantic of all the Arts;
for its subject-matter is the Infinite alone.

E. T. A. Hoffmann:
"Fantasie-Stücke," 1st Part.

PREFACE

In whatever other merit the following work may be deficient, it may at least claim that of being the result of zealous attention and long experience.

The Author does not pretend to have created an entirely new work; but, having carefully studied the compositions of the greatest writers, and endeavored to enrich his mind with their excellencies, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, whose capabilities he conceives to be without limit. He has not designed this work for those who have made but moderate advancement in the art; but for those only who have formed themselves on the productions of the great masters, and acquired a previous proficiency on the instrument. Not only is a well-grounded knowledge here required, but also that species of execution which is the effect of taste and sensibility; for it is not so much the Author's intention to cultivate mechanical perfection, as to address himself to the imagination of the performer, and to enable him to excel in all the delicacies of light and shade; in contrast, sentiment, and passion—in short, to make him master of all that is implied by the comprehensive term, *Style*.

In order to promote the especial design of his work, the Author ventures to introduce a few rules for the performer. These may, doubtless, be found in every good treatise on Pianoforte-playing; yet, because they are not always well understood, are frequently neglected, and sometimes altogether rejected, he deems it necessary to repeat them here.

By treating them as unimportant, the scholar too often labors on insensible of their worth, until at length he finds he must retrace his steps, if he hope ever to obtain the credit of being a performer of taste and feeling.

La música instrumental es la más romántica de todas las artes, pues sus temas son infinitos.

E. T. A. Hoffmann,
"Fantasie-Stücke," 1ª Parte.

PREFACIO

Aunque la presente obra pueda parecer deficiente, por lo menos es el resultado de una larga experiencia y de un estudio concienzudo.

El autor no tiene la pretensión de haber creado una obra nueva, pero habiendo estudiado cuidadosamente las obras de los principales autores y procurado enriquecer su memoria con sus cualidades, ha dejado libre acción a su imaginación y se ha sujetado, tan sólo, a su conocimiento del género del instrumento cuya amplitud estima ilimitada. Esta obra no la ideó para los que poseen un conocimiento moderado de este arte, sino sólo para aquellos que se han formado con las obras de los grandes maestros y que han adquirido con anterioridad una vasta práctica en el instrumento. No sólo es necesario tener un conocimiento bien fundado, sino también esa ejecución que es el resultado del buen gusto y de la sensibilidad, pues la idea del autor es, no tanto el conseguir perfección mecánica, cuanto el apelar a la imaginación del ejecutante y facilitarle el brillar en todos los matices de contraste, sentimiento y apasionamiento; en una palabra, hacerlo un maestro en todo aquello que significa, *Estilo*.

Para hacer realzar el fin especial de su obra, el autor se ha tomado la libertad de presentar unas cuantas reglas al ejecutante. Estas, sin duda, se encontrarán en cualquier buen tratado para el estudio del piano, pero como algunas veces se abandonan por no ser bien comprendidas, y otras veces son rechazadas por completo, créese necesario el repetir las. Considerándolas de poca importancia, el discípulo trabaja sin darles valor, hasta que encuentra que es necesario volver sobre sus pasos, si desea llegar a ser un ejecutante de buen gusto y sentimiento.

REMARKS ON THE TOUCH

§ 1. The player must possess such control over his fingers as, by the weight and pressure of their extremities, enables him to produce every shade and gradation of tone, from the most delicate to the most powerful. Nor is this finely proportioned touch necessary only in passages having a succession of notes of equal strength, but also in those where sudden changes in their degrees of force are required; or where all the shades of distinction betwixt delicacy and power are nicely interwoven with each other.

In this work, as well as in others (the latest productions of distinguished masters), these several gradations of strength of touch are carefully marked by the following signs: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, and even *ppp*.

A gradual augmentation from *p* to *f* is marked < or *Crescendo*.

The reverse is marked > or *Decrescendo*, *Diminuendo*.

§ 2. Besides the strict observance of these and other signs, the Author recommends a due regard to the accented part of each measure, which, in every species of Time, whether Simple or Compound, occurs on the note which begins the measure. There is also a secondary or weaker accent on that note which begins the second half of the measure of the following times: C, C , $\frac{12}{8}$, $\frac{6}{4}$, $\frac{9}{8}$.

Syncopations in all divisions of Time require an emphasis to be given to notes distinguished by their greater value, even when they occur in such parts of a measure as are not usually accented, as, for example:



* This Time, $\frac{12}{8}$ is, in rhythmic character, the same as Common Time; and is often used in preference, to avoid the notation of Triplets, in Common Time, which would, in some cases, occur; thus:



** This Time, $\frac{12}{8}$, must not be confounded with $\frac{3}{4}$ time; the latter being Simple Time, requiring but one accent, and the former being Compound Time, requiring two.

ANOTACIONES SOBRE EL MODO DE ATACAR

§ 1. El ejecutante debe tener tal dominio sobre sus dedos, que por el peso y presión de sus extremidades, pueda producir todos los matices y graduaciones de tono desde el más delicado hasta el más potente. No sólo es necesario un tacto muy proporcionado en los pasajes que tienen sucesión de notas de igual fuerza, sino también en aquellos donde ocurren cambios bruscos y en los que hay que hacer notar los diferentes matices de delicadeza y fuerza que se hallen ligados unos con otros con finura.

Tanto en esta obra como en otras, (las últimas producciones de maestros distinguidos), estas graduaciones de fuerza en el ataque, son cuidadosamente marcadas con los signos: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, y aún *ppp*. Un aumento graduado de *p* a *f*, se marca < o *Crescendo*.

El inverso se marca > o *Decrescendo*, *Diminuendo*.

§ 2. Además de observar estrictamente estos y otros signos, el Autor recomienda el tener en cuenta esa parte acentuada de cada tiempo, que en todos los Compases, ya sean Sencillos o Compuestos, distingue a la primera nota de cada compás. También hay un acento secundario, o más débil en la nota que comienza la segunda parte del compás de los siguientes tiempos: C, C , $\frac{12}{8}$, $\frac{6}{4}$, $\frac{9}{8}$.

Las notas sincopadas, en todas las divisiones del compás, que se distinguen por su mayor valor, requieren un énfasis aunque estén en lugares del compás donde no se acentúa de ordinario, como por ejemplo:



* Este compás, $\frac{12}{8}$, es en su carácter rítmico, lo mismo que compasillo y se usa de preferencia, a menudo, para evitar el uso de tresillos que podrían aparecer en compasillo; como sigue:

** Este compás, $\frac{12}{8}$, no debe confundirse con $\frac{3}{4}$, pues este último es compás sencillo que requiere sólo una acentuación, mientras que el otro es compás compuesto que requiere dos.

All such accentuations, however, are more applicable to passages of power, to brilliant running passages, and to those parts of a composition which are interwoven with counterpoint in the fugue style, than to melodious, expressive and slow movements.

§ 3. Passages consisting of an uninterrupted sequence of rapid notes are to be divided by a moderate accent at the commencement of each group of 4 notes.

If Triplets, the accent must be on the commencement of each group of 3.

This accent is not so much to be effected by force, as by slightly dwelling on the first note; but this must be done with great care and judgment, since its abuse will render the passage stiff and mechanical. This remark is not so applicable to scale-passages, as to a succession of such as are constructed on a similar figure, and proceed from 4 to 4, 8 to 8, 3 to 3, or 6 to 6 notes.

Todas estas acentuaciones, sin embargo, se aplican a pasajes de fuerza, a pasajes brillantes corridos y a aquellas partes de una composición que se hallan mezcladas con contratiempo a estilo de Fugas, más que a movimientos lentos, melodiosos o expresivos.

§ 3. Los pasajes que constan de una serie no interrumpida de notas rápidas, se dividen con una acentuación moderada al comenzar cada grupo de cuatro notas.

Si son Tresillos, la acentuación se colocará al comenzar cada grupo de tres notas.

Esta acentuación no se ha de efectuar con fuerza, sólo posándose ligeramente en la primera nota, pero hay que hacer esto con mucha discreción y cuidado, pues de su abuso, resulta el pasaje mecánico y entorpecido.

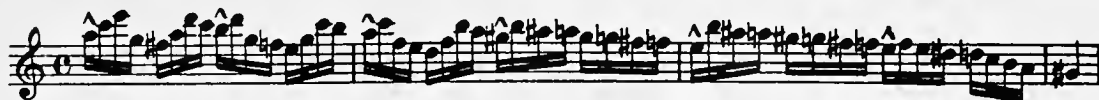
Esto no puede aplicarse a pasajes de escalas, sino a una sucesión de aquellos que están escritos en estilo semejante y que constan de 4 a 4, de 8 a 8, de 3 a 3, y de 6 a 6 notas.

EXAMPLE
of 4 to 4.



EJEMPLO
de 4 a 4:

EXAMPLE
of 8 to 8.



EJEMPLO
de 8 a 8:

EXAMPLE
of 3 to 3.



EJEMPLO
de 3 a 3:

EXAMPLE
of 6 to 6.



EJEMPLO
de 6 a 6:

§ 4. The finger must give to each note its exact value in reference to the general time of the piece, by not quitting the key until the next finger is in the act of pressing down the succeeding key, at which moment it must be taken off.

Exception. This rule need not be so rigidly observed when a succession of notes belongs to the same harmony; because, in this case, no mixture of dissonant sounds can arise, even though a preceding note should be held down somewhat longer, as in the following:

§ 4. El dedo debe dar a cada nota, su valor exacto de acuerdo con el compás general de la pieza y no desprenderse de la tecla, hasta que el otro dedo ataque a la que sigue, en cuyo momento puede retirarse.

Excepción. No es necesario observar esta regla tan rigurosamente cuando una sucesión de notas pertenece a la misma armonía pues en este caso, no hay disonancia en los sonidos aunque se haya retenido un poco más la nota precedente, como en el ejemplo que sigue:



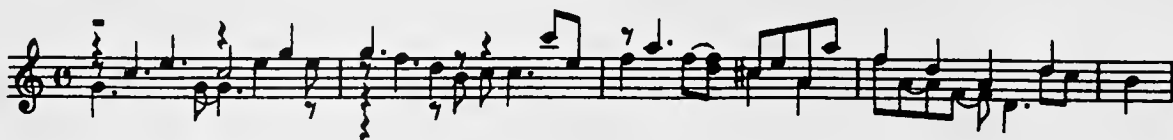
But if the following example (though marked with slurs) were performed without taking off one finger when the next is in the act of pressing down the succeeding key, according to the rule prescribed, the ear would be offended by unintended dissonances where the sign \sqcap is set over the notes.

Pero si el siguiente ejemplo (aunque marcado con ligaduras) se tocará sin alzar el dedo cuando el otro ataca la tecla siguiente, según la regla prescrita, el oído lo resentiría pues ocurrirían disonancias no intencionadas donde el signo \sqcap está puesto sobre la notas.



The Author cannot too strongly urge a judicious use of the above exception, because, if a writer wishes to produce such an effect, he has other means of intelligibly expressing it, viz.:

El Autor no puede tan enérgicamente como deseara, instar el uso juicioso de la excepción arriba mencionada, pues si un escritor desea producir ese efecto, tiene otros medios más comprensibles para expresarlo, como:



This, when accurately performed, will produce the same effect as the last Example but one.

Esto, cuando se interpreta correctamente, producirá el mismo efecto que en el penúltimo ejemplo.

§ 5. Whenever there is a rest, the hand should be elevated a moderate distance* from the keys, and the full value of the rest strictly given. During short rests, the hand should be placed in the position wherein it must next act; but during such as continue a few measures, the hand should be withdrawn from the keys, and remain quiet.

§ 5. Cuando hay una pausa, la mano debe elevarse a una distancia* moderada del teclado dando estrictamente el valor completo del silencio.

Even in short rests which interrupt a series of quick notes, the rule for elevating the hand fairly above the keys should be strictly observed.

En pausas cortas, la mano debe colocarse en la posición en que va a trabajar después, pero cuando la pausa dura varios compases, la mano deberá retirarse del teclado y permanecer inmóvil.

La regla de elevar la mano moderadamente sobre el teclado, debe ser observada con rigurosidad aún en pausas cortas que interrumpen una serie de notas rápidas.



This must not be negligently done, as is too often the case; for then, instead of the rest being distinctly observable, its duration is included in the value of the note which precedes it; as in the following:

Esto no se debe hacer de una manera negligente como sucede en muchos casos, pues entonces, en vez de distinguirse bien la pausa, su duración es incluida en el valor de la nota que la precede, como en el ejemplo siguiente:



The same rule must be as strictly observed by the left hand as by the right.

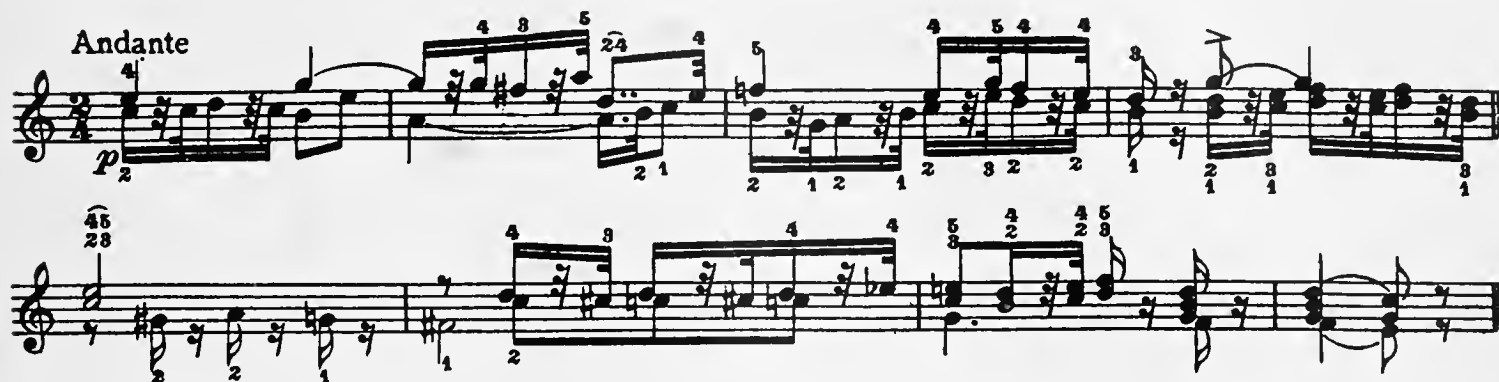
La misma regla debe observarse estrictamente con la mano izquierda, tanto como con la derecha.

* To fix a precise distance seems too mechanical—but the Author would wish the hand to be raised about twice the height of the black keys in tranquil passages; and in spirited passages, particularly after staccato notes, a good deal higher.

* Parecería demasiado mecánico, el fijar una distancia precisa, pero el Autor desearía que la mano se levantase lo equivalente al doble de la altura de las teclas negras, en pasajes tranquilos; pero en pasajes brillantes, especialmente después de notas staccato, a mucha mayor altura.

§ 6. When one hand has to perform several parts, one or two of which are interrupted by rests, whilst a third is proceeding with uninterrupted notes, such rests must be effected by elevating part of the hand or particular fingers, in the same manner as has just been described with respect to the whole hand.

Example for the right hand:



§ 6. Cuando una mano tiene que ejecutar varias partes y una o dos de ellas son interrumpidas por pausas, mientras que una tercera sigue sin interrupción en sus notas, estas pausas se han de efectuar elevando parte de la mano o dedos individuales de la misma manera ya descrita respecto a toda la mano.

Ejemplo para la mano derecha:

Example for the left hand:



Ejemplo para la mano izquierda:

Example for both hands:



Ejemplo para las dos manos:

§ 7. The occasional shortening of the value of notes, which takes place in the *Staccato Style*, is of two descriptions. The first is marked with a round dot, thus:—(·), and is to be performed by giving half the value of the note and making the remaining half a rest.

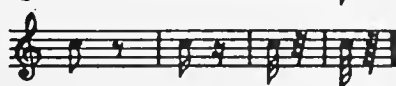
§ 7. El acortar el valor de las notas ocasionalmente como sucede en el *Estilo Staccato*, se hace de dos maneras. La primera se marca con un punto redondo así:—(·), y se toca dándole la mitad del valor a la nota y haciendo una pausa con la mitad restante.

Notes marked thus:



Las notas marcadas así:

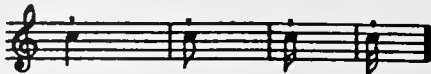
are thus performed:



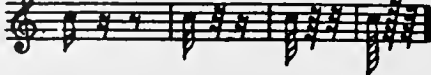
se tocan de esta manera:

The second is marked with a dash, thus:—(˘), and is to be performed by giving one-fourth of the value of the note, making the remaining three-fourths a rest.

La segunda se marca con una raya así:—(˘) y se toca dándole una cuarta parte del valor de la nota haciendo una pausa con las tres cuartas partes que restan.

Notes marked thus: 

Las notas marcadas así:

are thus performed: 

Se tocan de esta manera:

§ 8. But when a Slur is drawn over either of the above dots, the note must have three-fourths of its just length; and, if the movement be slow, the notes must be held nearly their full length, so as to leave betwixt each two notes but a very slight break.

§ 8. Pero cuando se coloca una ligadura encima de cualquiera de los signos arriba mencionados, la nota debe tener una duración de tres cuartas partes de su valor y si el movimiento es lento, las notas deben retenerse durante casi su valor total, de manera que sólo quede entre cada dos notas, un ligero intervalo.

Examples with round and pointed dots, slurred:



or
o



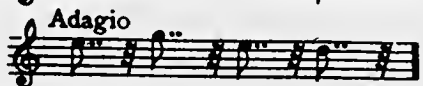
Ejemplo con puntos o rayas, con ligaduras:

which must be played thus:



Que debe tocarse así:

And if the movement be slow, they must be performed thus:



Y si el movimiento es lento, se debe tocar de esta manera:

It would be well, however, if the round dot only were employed under slurs; because the pointed dot, when used without the slur, shortens the note more than the round dot; and its indiscriminate employment is, consequently, improper.

Sin embargo, se debe emplear únicamente el punto redondo bajo las ligaduras, pues cuando se usa la raya sin la ligadura, acorta la nota más que el punto redondo, por lo tanto, es impropio el usarlos indistintamente.

§ 9. The remarks made upon single staccato notes are also applicable to double notes and to chords; but when the dots are used with slurs over double notes and chords, these should be struck very slightly, in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.

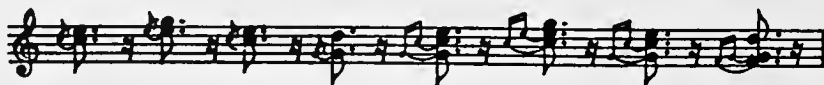
§ 9. Las anotaciones hechas sobre notas de staccato, aisladas, se aplican también a notas dobles y a acordes, pero cuando los puntos se usan con ligaduras sobre notas dobles y acordes, estos deben ser atacados muy ligeramente a manera de Arpeggios, dándoles el mismo valor que requiere un punto bajo una ligadura.

Example:



Ejemplo:

Should be performed thus:



Debe tocarse así:

§ 10. There is still another shortening of the value of a note, which happens when 2, 3 or even 4 notes are grouped together by a slur.* In such case, the last note is to be played as if it were marked with a round dot, as in following example:

§ 10. Hay también otro caso, en que el valor de una nota es disminuido y es cuando 2, 3 y aún 4 notas, se hallan en grupo unidas por una ligadura.* En este caso, la última nota se toca como si estuviera marcada con un punto redondo, como en el ejemplo siguiente:

A passage marked thus:

Un pasaje marcado así:



* Where there are 4 notes or more, the effect of shortening the last note is far more seldom applicable.

* Donde hay cuatro notas o más, el efecto de acortar la última nota, se usa con menos frecuencia.

should be played thus:



debe tocarse así:

The first note in the slurred passage is to be slightly accented, as designated in the above example by the mark ; which mark is also used with the same intention when placed over a note in the following manner: ♯

ON THE LEGATO STYLE

The Author has scarcely anything to say on this subject which is not comprised in the rules set down in Section 4; as the sign \frown and the words *legato*, *molto legato*, *cantabile*, *sostenuto*, demand nothing more than the strict observance of the principles there given, and a judicious prolongation of such notes as belong to one harmony. Good writers, however, spare no means to make known, either by signs or the mode of notation, wherever they wish to produce *legato* and *cantabile* effects; so that the performer has only to render the passage exactly as it is written, according to the rules given in Section 4, in order to fulfil the intentions of the composer.

ON PLAYING IN TIME

That "*Time is the soul of music*" is an adage approved by all ages in which music has been truly cultivated; and though the genius of modern music requires more deviation from the strict observance of time than that of the ancient, the Author still prefers those compositions wherein such deviations are less introduced or required.

For this reason, he advises the performer to accustom himself to an exact and regular observance of the true time of the piece which he executes; and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked by the Author himself, without allowing his own fancy the liberty of introducing others.* The performer who intends to play with accompaniments will feel the importance of this remark.

Exceptions to this rule are, however, allowed in pieces marked *agitato*, *a capriccio*, *con passione*, *con anima*, and in all kinds of Cadenzas, Organ-points, and Preludes, even when they are divided into measures; for in such cases the performer is left to the dictates of his own taste and fancy.

A certain neglect of the observance of true time, which the Author has often remarked, and feels particularly inclined to reprove, is this: that where a rest is suddenly introduced, the player frequently omits to give such rest its full length; and, by passing too soon to the following note, causes a deficiency in the measure.

* Although no author would wish his compositions to be performed throughout with mathematical exactness in respect to time, many composers have eagerly availed themselves of the ingenious invention of Maelzel, called the Metronome, by which the exact degree of movement which should prevail throughout the piece is indicated. This instrument, however, should not be used for beating time during the whole performance.

La primera nota, en un pasaje ligado, debe ser ligeramente acentuada como está marcado en el ejemplo anterior por el signo \frown cuyo signo se usa para este mismo efecto, cuando se coloca sobre una nota, así: ♯

SOBRE EL ESTILO LEGATO

El Autor poco tiene qué decir sobre esta materia, que no está comprendida en las reglas escritas en la sección 4; y el signo \frown y las palabras: *legato*, *molto legato*, *cantabile* y *sostenuto*, sólo tienen por objeto el estricto cumplimiento de esos principios, y una prolongación juiciosa de aquellas notas pertenecientes a una misma armonía. Los buenos autores sin embargo no evitan modo alguno de hacer conocer, ya sea por medio de signos o por su manera de colocar las notas, si desean producir el efecto de *cantabile* o de *legato*, para que el ejecutante interprete el pasaje tal como está escrito según las reglas dadas en la sección 4 y de esta manera poder llevar a cabo la idea del compositor.

SOBRE EL MODO DE TOCAR A TIEMPO

Que "*el compás es el alma de la música*," es un adagio aprobado en todas las épocas durante las cuales, este arte se ha cultivado y aunque el estilo de la música moderna requiere el desviarse de esta regla tan severa más que el de la antigua, sin embargo, el autor prefiere aquellas composiciones en las cuales dichas desviaciones ocurren con menos frecuencia.

Por esta razón recomienda al ejecutante se acostumbre a una exacta observancia del compás verdadero de la pieza que toca y fije su mayor atención a los grados de aceleración y retardo marcados por el mismo autor sin dejar a su fantasía la libertad de usar otros nuevos.* El ejecutante que intente tocar con acompañamientos, apreciará la importancia de esta observación.

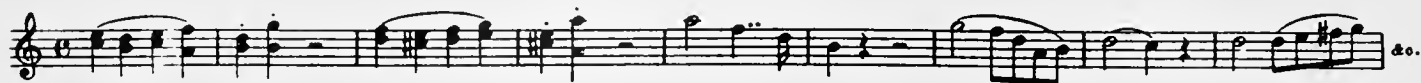
Las excepciones a esta regla son admitidas sin embargo en piezas marcadas *agitato*, *a capriccio*, *con passione*, *con anima* y en toda clase de Cadenzas, Pedales y Preludios; aún cuando estén divididas en compases, pues en estos casos se deja en libertad al ejecutante según le dicte su propio gusto y fantasía.

Un cierto abandono de la observancia del verdadero compás, que el Autor ha notado con frecuencia y se siente inclinado a reprobear, es este: cuando aparece una pausa de una manera imprevista, el ejecutante omite el darle su justo valor y al pasar demasiado rápidamente a la nota que sigue, causa una deficiencia en el compás.

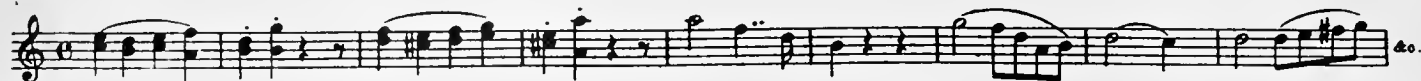
* Aunque ningún autor desearía que sus composiciones fueran tocadas con precisión matemática con respecto al compás, muchos compositores se han valido de la ingeniosa invención de Maelzel, llamado el Metrónomo por el cual se indica el grado exacto del movimiento que ha de prevalecer en la pieza. Este instrumento, sin embargo, no debe usarse para marcar el compás durante toda la ejecución.

This also is the reason why many who consider themselves fully capable of playing alone, often find themselves embarrassed when playing with accompaniments.

How often a passage of the following kind:



is performed thus:



ON THE PROPER MODE OF PRACTICING

The Author advises the player, on commencing a new piece, and particularly a Study:

1stly. To play the piece over rather slowly, and with great care; and to be very particular not to omit a single note, or any accidental flat, sharp, or natural.

2ndly. To examine and select the best mode of fingering, and carefully to employ it; and wherever the fingering is marked, not to deviate from it. If, however, the player thinks he has discovered another mode of fingering equally good and more peculiarly adapted to his own hand, many passages may be fingered in a different manner, with equally good effect;

3rdly. To give each note in the division of a measure its proper value, and make one hand correspond strictly with the other;

4thly. To practise separately, again and again, and always with a distinct touch, such passages, measures and even single notes, as present any difficulties of execution;

5thly. To play the piece over several times for the express purpose of fully understanding and observing all the marks which relate to character, expression, and style.

Perhaps it may be thought by some that the Author has not entered into the rules, necessary for studying the art of playing on the pianoforte, in a manner sufficiently elaborate; but, as it was not his intention to write an elementary treatise, he was obliged to confine himself to only such principles, remarks, and recommendations, as immediately refer to the proper study of the following, and other works of a similar nature.

Others, perhaps, may conceive that, in doing this, he has been more than sufficiently minute; but he trusts to be exonerated from this objection by those who appreciate the special knowledge, nice distinctions, and delicate refinements upon which a finished performance depends.

For the benefit of this latter class, the labors of the Author in the present work were especially intended, and he hopes these will not be found unworthy of their study and approbation.

Esta es también la razón por la que muchos que se consideran suficientemente capaces para tocar solos, se encuentran con frecuencia desconcertados cuando tocan con acompañamiento.

Cuan a menudo un pasaje de la especie siguiente:

se toca así:

SOBRE LA MANERA ADECUADA DE ESTUDIAR

El Autor recomienda al ejecutante al comenzar una nueva pieza y especialmente un estudio:

Primero: Recorrer la pieza bastante despacio y con sumo cuidado, siendo muy minucioso y no omitir una sola nota o cualquier sostenido, bemol, o natural que aparezca accidentalmente.

Segundo: Examinar y elegir el mejor modo de colocar los dedos y emplearlo cuidadosamente y donde el dedeo ya está marcado, no apartarse de él. Sin embargo, si el ejecutante descubriera alguna otra manera de colocar los dedos que fuera igualmente buena y que se adaptara mejor a su mano, muchos pasajes podrían cambiarse de dedeo obteniendo el mismo buen efecto.

Tercero: Dar a cada nota, en la división de cada compás, su valor justo y hacer que una mano corresponda exactamente con la otra.

Cuarto: Practicar por separado, varias veces, y siempre atacando de manera precisa aquellos pasajes, compases y aún notas aisladas que pudieran presentar alguna dificultad en su ejecución.

Quinto: Recorrer la pieza varias veces con el objeto expreso de comprenderla completamente e interpretando todos los signos que se refieran al carácter, expresión o estilo de la misma.

Podrán creer algunos que el Autor no ha entrado de una manera suficientemente detallada, en las reglas necesarias para el estudio del piano, pero como su intención no ha sido el escribir un tratado elemental, le fué necesario limitarse a ciertos principios, anotaciones y recomendaciones que se refieran más directamente al ejercicio propio de los siguientes estudios y otras piezas semejantes.

Otros tal vez pensarán que al hacer esto, ha sido demasiado minucioso, pero confía en ser dispensado de este cargo por aquellos que comprendan la necesidad de un conocimiento detallado de hacer distinciones sutiles y de poseer todos esos refinamientos que forman un buen ejecutante.

Para beneficio de estos últimos, han sido consagrados los esfuerzos del Autor de la presente obra y espera que no los juzgarán indignos de su estudio y aprobación.

The aim of this Study is to give equality of strength to the fingers of the right hand, for which purpose it should be practised with great attention and perseverance, at first slowly, and afterwards with tolerable rapidity.

The immediate withdrawing of the fingers, as they alternately have touched the Keys, is particularly to be observed: the Bass must be played throughout with energy.

El fin de este Estudio es dar igualdad de fuerza a los dedos de la mano derecha, para cuyo objeto debe ser estudiado con gran atención y perseverancia, primero despacio y después, con rapidez moderada.

Se debe observar con particular atención la retirada inmediata de los dedos según van atacando las teclas.

Durante toda la pieza se deben tocar los bajos con energía.

Allegro moderato. (♩. = 112)

I. MOSCHELES. Op. 70, Book I.

1.

5.

(cresc.)

sf

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simple bass line with a few notes and a fermata. Dynamics include *f* and *ff*.

Second system, starting with a measure number of 10. The right hand continues with intricate fingerings. The left hand has a more active bass line with some chords. Dynamics include *f* and *ff*.

Third system of the piece. The right hand has very dense and fast passages with many slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *ff*.

Fourth system, starting with a measure number of 15. The right hand continues with complex patterns. The left hand has a more active bass line with some chords. Dynamics include *f* and *ff*.

Fifth system of the piece. The right hand has very dense and fast passages with many slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *ff*.

First system of a musical score. The treble clef staff contains a complex melodic line with numerous triplets and sixteenth-note patterns. The bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

20.

Second system of the musical score. The treble clef staff continues the melodic development. The bass clef staff features a prominent triplet in the right hand and a sustained note in the left hand. The dynamic marking *pp* (pianissimo) is indicated.

Third system of the musical score. The treble clef staff shows a descending melodic line. The bass clef staff has a strong *ff* (fortissimo) dynamic marking. The tempo or articulation marking *(marcato.)* is present.

25.

Fourth system of the musical score. The treble clef staff features a series of eighth-note patterns. The bass clef staff has a steady eighth-note accompaniment. The key signature remains one sharp.

Fifth system of the musical score. The treble clef staff contains a complex melodic line with many triplets and sixteenth notes. The bass clef staff has a simple accompaniment. The system concludes with a double bar line.

First system of a musical score. The right hand features a complex melodic line with triplets and sixteenth-note runs, marked with an 8-measure bracket. The left hand provides a harmonic accompaniment with dotted rhythms. A dynamic marking of *sf* (sforzando) is present at the end of the system.

Second system of the musical score, starting at measure 30. The right hand continues with intricate melodic patterns, including triplets and sixteenth-note passages. The left hand features a series of dotted notes. A dynamic marking of *ff* (fortissimo) is indicated.

Third system of the musical score. The right hand has a melodic line with triplets and sixteenth-note runs. The left hand features a series of dotted notes. A dynamic marking of *ff* (fortissimo) is indicated, and a *pp* (pianissimo) marking appears later in the system.

Fourth system of the musical score. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand has a series of dotted notes. A dynamic marking of *pp* (pianissimo) is indicated.

Fifth system of the musical score, starting at measure 35. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand has a series of dotted notes. A dynamic marking of *pp* (pianissimo) is indicated.

First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes, including a descending scale with a flat and a five-measure rest. The left hand provides harmonic support with chords and a few moving lines. A *cresc.* marking is present in the right hand.

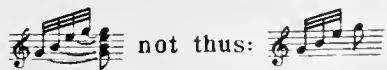
Second system of the musical score. The right hand continues with intricate melodic patterns, including triplets and sixteenth notes. The left hand features a *f* (forte) dynamic marking. A *sf* (sforzando) marking is present in the right hand, followed by a *p* (piano) dynamic marking.

Third system of the musical score, starting with the measure number 40. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides harmonic support with chords. A *sempre decresc.* (sempre decrescendo) marking is present in the right hand.

Fourth system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides harmonic support with chords. A *pp* (pianissimo) dynamic marking is present in the right hand.

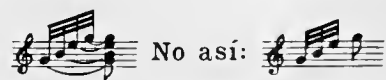
Fifth system of the musical score, starting with the measure number 45. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides harmonic support with chords. A *cresc.* (crescendo) marking is present in the right hand, followed by *f* (forte) and *ff* (fortissimo) dynamic markings.

This Study affords to both hands a useful practice of full chords in their most varied positions, all of which must be played *arpeggio*, namely, in a somewhat broken manner beginning from the lowest note and successively ascending to the highest, thus:



Particular attention must be paid to render the 4th finger of each hand equal in power of touch to the others.

Este estudio da a ambas manos una práctica utilísima para formar acordes en todas sus posiciones variantes. Todos se deben tocar a manera de *arpeggio*, esto es, de modo que se comience con la nota inferior y se vaya ascendiendo sucesivamente hasta llegar a la superior, de este modo:



Se debe poner especial cuidado en que el cuarto dedo de cada mano ataque con igual fuerza que los demás.

Allegro energico. (♩ = 160.)

2. *ff*

5.

10.

15. *pp* *mf* *cresc.* *f*

20. *ff* *rall.* *a tempo* *sf*

40.

f

45.

Handwritten musical score for a piano piece, numbered 45. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#). The music features complex chordal textures and melodic lines. The piece concludes with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando).

50.

8.

55.

sostenuto.

This Study is for practice of the Chromatic scale interspersed with double notes; but is particularly intended as a useful exercise for the 5th finger.

The accompanying extreme notes must be played with a distinct and decided touch.

Este Estudio es para practicar la escala cromática, con notas dobles entremezcladas, pero está destinado particularmente como ejercicio útil para el quinto dedo.

Las notas extremas del acompañamiento deben ser atacadas de una manera clara y decidida.

3. Allegro brillante. ($\text{♩} = 160$)

mf

5.

p

8.

p

10.

8

First system of a piano piece. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte). Fingering numbers are present throughout.

15.

Second system of the piano piece. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains a consistent rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

Third system of the piano piece. The right hand has a melodic line with a *cresc.* marking. The left hand features a more active accompaniment with eighth notes. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo).

Fourth system of the piano piece. The right hand continues with a melodic line, marked with *cresc.* (crescendo). The left hand has a steady accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

20.

Fifth system of the piano piece. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand features a steady accompaniment. Dynamic markings include *sf* (sforzando) and *f* (forte).

Sixth system of the piano piece. The right hand continues with a melodic line, marked with *sf* (sforzando). The left hand features a steady accompaniment, marked with *ff* (fortissimo) and *p* (piano). Fingering numbers are present throughout.

25.

30.

35.

40.

sf *sf* *p* *p* *ff* *pp*

*) This is the fingering used by the Author in playing the Chromatic Scale.
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Éste es el método de colocar los dedos usado por el autor en tocando la escala cromática.

60. *cresc.* *f*

65. *sf* *ff* *p*

70. *sf* *p* *cresc.*

75. *p*

The sheet music is written for piano in G major (one sharp). It consists of six systems of two staves each. The first system (measures 60-64) features a rapid arpeggiated melody in the right hand and a supporting bass line in the left hand. The second system (measures 65-69) continues the arpeggiated pattern with dynamic markings *sf*, *ff*, and *p*. The third system (measures 70-74) shows a change in the right-hand pattern, with *sf* and *p* markings. The fourth system (measures 75-79) begins with a *p* marking and continues the arpeggiated texture. The music is characterized by intricate fingerings and a variety of dynamic contrasts.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment of quarter notes.
- System 2:** Treble staff begins with a measure marked **80.** and contains complex sixteenth-note passages with fingerings (e.g., 2, 3, 1, 2, 1, 2, 3, 1). A *cresc.* marking is present. Bass staff has a steady quarter-note accompaniment.
- System 3:** Treble staff continues with sixteenth-note runs, including a measure marked **8** with a dotted line. Bass staff has a steady quarter-note accompaniment.
- System 4:** Treble staff has sixteenth-note passages with fingerings. A *dimin.* marking is present. Bass staff has a steady quarter-note accompaniment.
- System 5:** Treble staff begins with a measure marked **85.** and contains sixteenth-note passages with fingerings. A *cresc.* marking is present. Bass staff has a steady quarter-note accompaniment.
- System 6:** Treble staff has sixteenth-note passages. Bass staff has a steady quarter-note accompaniment, ending with a **ff** (fortissimo) marking.

The Style of this Study requires alternately pathos and graceful ease, the former is to be effected by giving the slow notes, with due weight and strictly in time, and the latter by an extremely delicate and light execution of all the quicker notes.

El estilo de este Estudio requiere que se alterne el sentimiento con una soltura agraciada; lo primero se obtiene atacando con gravedad las notas de mayor duración y siguiendo rigurosamente el compás, y lo segundo ejecutando delicada y ligeramente todas las notas de más rapidez.

Lentamente, con tranquilidad. (♩=63.)

4.

p ³ 2

Ad. *

Ad. *

Ad. *

5.

cresc.

Ad. *

Ad. *

mf

5

The image displays a musical score for a piano and violin. The piano part is written in a treble clef with a key signature of three sharps (F#, C#, G#). It features a complex melodic line with numerous accidentals and fingerings. The violin part is written in a treble clef with a key signature of three sharps. It provides a harmonic accompaniment with sustained chords and moving lines. The score is divided into two measures, each with a repeat sign. The piano part includes a large 'sf' (sforzando) marking. The violin part includes a large 'sf' (sforzando) marking.

15. *cantabile* *pp*

First system of the musical score. The treble clef staff contains a complex melodic line with many slurs and fingerings (1-5). The bass clef staff has a simpler accompaniment. The key signature has one sharp (F#). The system begins with a forte (*f*) dynamic marking. There are two asterisks (*) below the bass staff, one under each measure.

Second system of the musical score, starting with measure 20. The treble clef staff continues the melodic development. The bass clef staff features a piano (*pp*) section. A fortissimo (*ff*) dynamic marking appears in the middle of the system. The key signature remains one sharp.

Third system of the musical score. The treble clef staff shows a series of ascending and descending runs with detailed fingerings. The bass clef staff provides harmonic support. Dynamics include forte (*f*) and piano (*p*). The key signature is one sharp.

Fourth system of the musical score, starting with measure 25. The treble clef staff continues with melodic lines. The bass clef staff has a mezzo-forte (*mf*) section. The system ends with a key signature change to two sharps (F# and C#).

45. *f* *pp*

Ca. *

f *Ca.* *

30. *sf* *ten.* *p*

p *cresc.*

35. *f* *p* *pp*

Besides being a useful exercise in double notes, by which the fingers acquire a desirable extension, this Study demands particular attention to style of execution; because the right hand plays at once both the Melody and an Accompaniment. The upper part must be made prominent by a marked and distinct articulation of its notes, whilst those of the accompaniment, being subordinate, must be more weak and subdued. The character of this Lesson which is marked "*Agitato con passione*" admits of, and even requires, a frequent deviation from the regular time. When to introduce such accelerations and retardations of the original *Tempo*, is left to the just taste and feeling of the performer.

Así como este Ejercicio es muy útil para notas dobles, con lo cual los dedos adquieren una deseable extensión, requiere también una gran atención para el estilo de su ejecución, pues la mano derecha toca a la vez la melodía y el acompañamiento. La parte superior ha de distinguirse por una ejecución clara y marcada de sus notas, mientras que la del acompañamiento, siendo secundaria, debe sonar más débil y como velada. El estilo de esta lección que se marca "*Agitato con passione*" admite y aún requiere el desviarse frecuentemente de su compás general. El momento de introducir estas aceleraciones y retardos del tiempo original, se deja al buen gusto y sentimiento del ejecutante.

Allegretto agitato con passione. ($\text{♩} = 152.$)

5. *p sempre legato*

10. *sf* *pp* *p*

15.

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

1 3 1 1 1 2 1 1

sf *p* *cresc.*

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

3 1 1 2 1 2

20.

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

3 1 2 1 1 2 1 1

1 1 1 2 1 1

1 1 3 2 3 2 1 1

25.

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

1 2

1 2 1 3

rf *decresc.*

calmato e cantabile

30.

p *cresc.*

35.

decresc. *p* *cresc.*

sf

40.

f *p* *cresc.* *sf*

f *sf* *sf* *ff*

45.

dimin. *calando*

50.

a tempo.

50. *a tempo.* *p*

55.

55. *sf* *f* *p* *cresc.* *rf*

60.

60. *sf* *decresc.* *p sotto voce.*

65.

65. *dimin.*

70.

70. *ritard.*

The difficulties of this Lesson must be so performed as to maintain throughout an apparent character of great ease and playfulness.

Las dificultades de esta Lección se deben vencer de tal manera, que un carácter aparente de suma facilidad y soltura, se tiene que sostener durante toda la pieza.

Allegro giocoso. (♩=132.)

6.



10.



15.



20.



25.



First system of the musical score. The right hand features a series of eighth-note chords and a triplet of eighth notes. The left hand plays a bass line with eighth notes and a triplet. Measure numbers 2, 30, and 1 are indicated above the staff.



Second system of the musical score. The right hand has a melodic line with a slur and a triplet. The left hand continues with a bass line. Measure numbers 3, 35, and 1 are indicated. The instruction *p scherzando.* appears in the middle of the system.



Third system of the musical score. The right hand features a melodic line with a slur and a triplet. The left hand has a complex bass line with many triplets. Measure numbers 40 and 3 are indicated.



Fourth system of the musical score. The right hand has a melodic line with a slur and a triplet. The left hand has a complex bass line with many triplets. Measure numbers 45 and 2 are indicated.



Fifth system of the musical score. The right hand has a melodic line with a slur and a triplet. The left hand has a complex bass line with many triplets. Measure numbers 50 and 3 are indicated.



Sixth system of the musical score. The right hand has a melodic line with a slur and a triplet. The left hand has a complex bass line with many triplets. Measure numbers 55 and 1 are indicated.

60.

8

cresc.

f

65.

decresc.

p

70.

rf

75.

rf

ff

(v)

80.

sf

(v)

(v)

85.

f *p*

2/3

90.

p *f*

2/3

95.

(cresc.) *f* *p* *f* *p*

2/3

100.

f *(p)*

2/3

105.

cresc. *f* *ff*

2/3

This Lesson being written in the Ancient Style, requires a bold and energetic manner of execution. Except as to the usual change from *forte* to *piano*, and the reverse, its style of performance is not so much to be characterized by expression and feeling, as by giving to the individual parts of every measure a particularly bold and distinct accentuation.

Esta Lección que está escrita al estilo antiguo, requiere una ejecución atrevida y enérgica. Exceptuando lo que se refiere a los cambios usuales de *forte* a *piano* y vice-versa, su estilo de ejecución no está tan caracterizado por el sentimiento y expresión, cuanto porque da a cada parte del compás una acentuación especialmente atrevida y clara.

Allegro energico, non troppo presto. (♩=104.)

7.

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First system of the musical score. The right hand features a rapid ascending scale with fingerings 1 2 2 5 and 1 2 2 5, marked with a *cresc.* and *ff* dynamic. The left hand plays a lower register accompaniment with a *p* dynamic.

Second system of the musical score, starting at measure 25. The right hand continues with a rapid scale, marked with a *cresc.* and *ff* dynamic. The left hand features a more complex accompaniment with trills and a *sf p* dynamic.

Third system of the musical score. The right hand continues with a rapid scale, marked with a *f* dynamic. The left hand features a more complex accompaniment with trills and a *f* dynamic.

Fourth system of the musical score, starting at measure 30. The right hand continues with a rapid scale, marked with a *sempre f* dynamic. The left hand features a more complex accompaniment with trills and a *sempre f* dynamic.

Fifth system of the musical score, starting at measure 35. The right hand continues with a rapid scale, marked with a *sempre f* dynamic. The left hand features a more complex accompaniment with trills and a *sempre f* dynamic.

Sixth system of the musical score, starting at measure 40. The right hand continues with a rapid scale, marked with a *dimin.* and *ff* dynamic. The left hand features a more complex accompaniment with trills and a *dimin.* dynamic.

First system of music, measures 1-4. Treble and bass staves. Treble staff has a whole note chord in the first measure, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes with trills. Dynamics: *sf*. Fingering: 5, 4, 1, 2.

45.

Second system of music, measures 5-8. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes with trills. Dynamics: *sf*. Fingering: 5, 4, 1, 2, 3, 2, 1, 4.

50.

Third system of music, measures 9-12. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes with trills. Dynamics: *sf*, *cresc.*. Fingering: 5, 4, 3, 2, 1, 4, 3, 2, 1, 4.

Fourth system of music, measures 13-16. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes with trills. Dynamics: *ff*, *sf*. Fingering: 5, 4, 3, 2, 1, 4, 3, 2, 1, 4.

55.

Fifth system of music, measures 17-20. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes with trills. Dynamics: *sf*. Fingering: 5, 4, 3, 2, 1, 4, 3, 2, 1, 4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks.

[illegible]

Measures 1-8 of the waltz. The right hand features a complex melody with triplets and sixteenth notes, while the left hand provides a simple bass line. The time signature is 3/2, and the key signature has two flats (B-flat major).

65.

3 2 5

(3)

3

1 1 1 1 1 1

1 1 1 1 1 1

[illegible]

This Study is intended for an exercise if interrupted Octave passages. The wrist is to be kept stiff and loose, alternately, according as the Octaves are marked, *Staccato* or *Legato*; the arm must, however, be always kept at ease.

An accurate observance of *Forte* and *Piano* with all their intermediate shades will best give this Lesson its proper Character.

Este Estudio tiene por objeto el ejercicio de pasajes de octavas interrumpidas. La muñeca se debe tener tesa o floja alternativamente según estén marcadas, *Staccato* o *Legato*, las octavas; pero el brazo debe permanecer siempre suelto.

La cuidadosa observancia de dar el piano o forte con todos sus matices intermediarios, dará mejor a esta lección su carácter adecuado.

Allegro agitato. ($\text{♩} = 108.$)

8. *p.*

5.

10.

cresc.

First system of the musical score. The right hand features a melodic line with sixteenth-note patterns and rests, marked with a *cresc.* (crescendo) and *pp* (pianissimo). The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The right hand continues with complex melodic figures, including slurs and fingerings (4, 5, 4, 5). Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), and *sf* (sforzando). The left hand accompaniment is consistent with the first system.

Third system of the musical score, starting with the measure number 15. The right hand has a melodic line with slurs and fingerings (5, 4, 4, 3, 4, 1, 3). The left hand accompaniment includes slurs and fingerings (1, 1, 1, 1, 1).

Fourth system of the musical score. The right hand features a melodic line with a long slur and fingerings (4, 5, 3, 5, 4, 5, 4, 5, 3, 5, 4, 5, 4, 5, 4). Dynamics include *p* (piano) and *sf* (sforzando). The left hand accompaniment is consistent with the previous systems.

Fifth system of the musical score, starting with the measure number 20. The right hand has a melodic line with a slur and fingerings (5, 4, 5, 4, 5, 4, 5, 4, 5, 4). Dynamics include *p* (piano), *pp* (pianissimo), and *sf* (sforzando). The left hand accompaniment is consistent with the previous systems.

Sixth system of the musical score. The right hand features a melodic line with a slur and fingerings (2, 1, 2). Dynamics include *pp* (pianissimo), *sf* (sforzando), and *p* (piano). The left hand accompaniment is consistent with the previous systems.

25. Tranquillamente. (♩ = 96)

Measures 25-29 of the piece. The right hand features a melody with a 4-measure rest at the beginning. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure.

Measures 30-34. The right hand continues the melodic line with some chromaticism. The left hand maintains the eighth-note accompaniment. A piano (*p*) dynamic marking appears in measure 34.

Measures 35-39. The right hand has a 4-measure rest. The left hand continues the eighth-note accompaniment. The tempo/mood changes to *dolce.* in measure 35 and *dimin.* in measure 37.

Measures 40-44. The right hand has a 4-measure rest. The left hand continues the eighth-note accompaniment. The tempo/mood remains *dolce.*

Measures 45-49. The right hand has a 4-measure rest. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 47.

Measures 50-54. The tempo/mood changes to *Agitato.* The right hand has a 4-measure rest. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 51.

40. *a tempo.*

sf *sf* *ff* *f* *p sotto voce.*

45.

pp *sf* *p* *sf* *p*

f *sf* *f* *sf* *p* *p*

50. *dimin.*

p *pp*

The principal object of this Study is to teach that expressive manner which results from a proper binding and connection of the notes with each other. This is commonly called the *Legato* Style and is of great importance in promoting a desirable extension of the fingers. The use of the Pedal is here recommended (particularly on Instruments of short vibration) as long as the moving Bass, in *Arpeggio*, only contains notes belonging to the same harmony. Previous to a change of harmony the Pedal must be carefully taken off, and again used at the beginning of the new one.

El objeto principal de este Estudio, es enseñar a ligar y unir las notas para adquirir un estilo expresivo. Esto se llama comúnmente Estilo Legato y es de gran importancia para desarrollar la extensión deseada de los dedos.

Aquí se recomienda el uso del pedal (muy especialmente si el instrumento es de poca vibración) puesto que los bajos, en movimiento de Arpeggio, contienen únicamente notas de la misma armonía. Antes de llegar al cambio de armonía, se retira el pedal con cuidado y se vuelve a usar al comenzar otra nueva.

Cantabile moderato ed espressivo. (♩ = 108)

9. *p sempre legato.*

5.

10.

dim.

Re. *

calando.

Re. * Re. *

pp

Re. * Re. * Re. *

15.

Re. * Re. *

cresc.

f

f

p

Re. * Re. * Re. *

Musical score for "The Rose Tree" in 4/2 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes fingerings (1-5) and articulation marks (accents, slurs). The piece is divided into two measures, with the second measure starting with a measure rest. The tempo/mood is marked "20." (Allegretto).

‘Lea.

The image shows a page from a musical score for Frédéric Chopin's 'L'adieu', Op. 28, No. 25. The score is written for piano and consists of two systems. The first system begins with a piano introduction marked 'ritard.' (ritardando). The second system is marked 'a tempo.' and 'p' (piano). The music is in B-flat major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord.

[illegible]

25.

The musical score for exercise 25 is written for a piano. It consists of two staves, treble and bass, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The exercise is divided into two measures. The first measure contains a series of eighth and sixteenth notes in the treble staff, with a dotted half note in the bass staff. The second measure continues the melodic line in the treble staff, with a series of eighth and sixteenth notes in the bass staff. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a double bar line and a repeat sign.

12429

30. *sf* *ten.* *p*

cresc. *p*

dimin. *p*

35. *calando.*

This Study written in the ancient Style (some-
what in that of SCARLATTI,) is to afford a prac-
tice of Shakes, which must uniformly be executed
with a rapid and elastic change of fingers; without
however, disturbing in the least the quiet and
stately character of the whole.

Este Estudio al estilo antiguo (algo semejante al de
SCARLATTI), proporciona el ejercicio del trémolo,
que debe ser ejecutado uniformemente con oambios
rápidos y elásticos de dedos, sin interrumpir por esto
el carácter majestuoso y tranquilo del conjunto.

Andantino. (♩ = 100)

10. *p legato.* *f*

5. *p* *f* *p*

cresc. *f* *p*

15.

15.

cresc.

f

20.

20.

sempre f

25.

25.

p

30.

30.

cresc.

sf

sf

sf

35.

sf = *sf* = *sf* =

dimin.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked '40.' (40 beats per minute). The score includes various musical notations such as notes, rests, and fingerings. There are also some unusual markings, such as '34', '4/3', '5/4', '35', and '45' above the notes, which might be misreadings or specific performance instructions. The score is divided into measures by vertical bar lines.

[illegible]

This Study is intended to promote the extension of the whole hand as well as of the fingers from each other. With this the Author has at the same time united a useful practice of passing the thumbs under the fingers.

The whole is to be played with the utmost power and energy.

Este Estudio tiene por objeto el aumentar la extensión de toda la mano, así como la separación de los dedos entre sí. Además, el Autor se propone unir a ello la práctica utilísima de pasar el pulgar por debajo de los otros dedos.

Se debe tocar el conjunto con la mayor fuerza y energía.

Allegro maestoso e patetico. (♩=126)

11. *ff*

5.

10. *pp*

15 *mf* *cresc.* *f*

(ω) (*)

(ω) (*)

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of B-flat major, and consists of two systems. The first system shows the piano introduction with a treble and bass staff. The second system shows the vocal entry with a treble staff and a bass staff. The vocal line is marked *f* and includes a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is labeled with a copyright notice and a publisher's mark.

20.

This musical score is for exercise 20, marked with a '20.' above the staff. It consists of two staves, treble and bass, in a key signature of two flats (B-flat and E-flat). The treble staff begins with a whole rest, followed by a half note G4, and then a half note F4. The bass staff begins with a half note G2, followed by a half note F2, and then a half note E2. The piece is characterized by complex fingering, with numbers 1 through 5 written above or below the notes. The music is written in a style that suggests it is a technical exercise, possibly for a piano or organ. The notation includes various note values, rests, and fingerings, all presented in a clear and legible manner.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff contains a bass line with a key signature of two flats and a common time signature. The melody is written in a simple, folk-like style, and the bass line is written in a more complex, rhythmic style. The score is divided into three measures, each containing a different musical phrase. The first measure starts with a treble staff entry, followed by a bass staff entry. The second measure continues the melody and bass line. The third measure concludes the phrase with a final chord in the treble staff and a final note in the bass staff.

25.

The musical score for exercise 25 is written for a single melodic line on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The exercise consists of 25 measures. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several rests, including half and full rests. Fingerings are indicated by numbers 1 through 5 below the notes. The exercise concludes with a double bar line and a repeat sign.

13139

(*)

8 35.

sf

ff

(xw) (*)

(xw) (*)

40.

(xw) (*)

45.

Measures 45-49. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes.

Continuation of the musical score for measures 45-49. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment remains consistent.

Continuation of the musical score for measures 45-49. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment remains consistent.

50.

Measures 50-54. Measure 50 starts with a new melodic phrase in the right hand. Measures 51-54 show a continuation of this phrase with various slurs and fingerings. The left hand accompaniment includes some triplet markings.

Continuation of the musical score for measures 50-54. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes some triplet markings and a final cadence.

A light motion of the arm, a delicate touch and an elastic withdrawing of the hand during the rests, are particularly requisite to play this Study with due effect.

Para obtener el efecto deseado en este Estudio, es requisito indispensable tener un movimiento suelto de brazo, atacar con delicadeza y retirar la mano con elasticidad durante las pausas.

Agitato. (♩. = 96)

12. *p*

5.

10.

cresc.

15.

20.

25.

f *p* *cresc.*

30.

cresc. *f* *sf* *p* *cresc.*

35. 8. *f* *ff* 40.

45. *ten.* *p* *sf* *p*

50. *p* 55.

60.

65.

70. *1 4 2 5* *2 4 1 2* *1 5 2 4* *2 5 1 3*

f *p*

80. *1 5 2 4* *1 5 2 4* *1 3 2 5* *2 5 1 4*

f *sf* *pp*

85. *1 2 3* *1 2* *1 2* *3 4* *3 4* *3 4*

pp

90. *3 4* *5 4* *5 4* *5 4* *5 4* *5 4*

cresc.

100. *3 4* *5 4* *5 4* *5 4* *5 4* *5 4*

f *p* *dim.*

105.

110. *poco a poco*

pp

cresc. 115.

120. 125

sf p

130.

cresc.

135.

pp

140.

145.

150.

155.

sf dim. p

160.

pp ppp

The perfect performance of double notes and especially thirds being of very great importance, this Study is intended as a practice for giving precision and facility to their execution. The performer must be particularly careful not to yield to that feebleness of finger which prevents the double notes from being struck with equal force and precisely at the same time.

El tocar perfectamente notas dobles y especialmente terceras, es de gran importancia, así pues, el objeto de este Estudio es adquirir precisión y facilidad en su ejecución. El ejecutante debe poner especial cuidado en no contraer esa debilidad de dedos que evita el tocar las notas dobles con igual fuerza y exactamente al mismo tiempo.

Allegro brillante. (♩ = 120.)

J. MOSCHELES. Op. 70. Book II.

13. *f*

5. *f*

18189

10.

f *sf* (*p*) (*f*) *sf*

15.

(*f*) *sf* *sf* *sf*

20.

sf *sf* *p*

25.

ff *sf*

13139

First system of the musical score. The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a steady accompaniment. Fingering numbers are written above and below the notes.

Second system of the musical score, starting with a measure rest marked "30.". The right hand continues with intricate patterns, including a triplet marked "p". The left hand has a more active role with eighth notes.

Third system of the musical score. The right hand has a series of chords and moving lines, with dynamics like *f* and *p*. The left hand features a prominent bass line with eighth notes.

Fourth system of the musical score, starting with a measure rest marked "35.". The right hand has a melodic line with many beamed notes. The left hand has a simple accompaniment of eighth notes.

Fifth system of the musical score, starting with a measure rest marked "40.". The right hand has a melodic line with a triplet marked "cresc.". The left hand has a steady accompaniment.

Sixth system of the musical score. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment. The system ends with a double bar line.

This Study calls all the fingers into activity, and particular care must be taken that the fourth finger of each hand be used with the same force and precision as the other fingers.

Este Estudio pone en actividad a todos los dedos y es necesario tener especial cuidado en que el cuarto dedo de cada mano, se use con igual fuerza y precisión que los otros

Allegro maestoso. (♩. = 104.)

14.

f con energia

The musical score consists of six systems of piano music. The first system (measures 14-15) is marked '14.' and '*f con energia*'. It features a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody is highly active with many sixteenth and thirty-second notes, and is heavily fingered with numbers 1-5. The bass line provides harmonic support with chords and some moving lines. The second system (measures 16-17) continues the melodic and harmonic development. The third system (measures 18-19) includes a measure marked '5.' and continues the complex fingering. The fourth system (measures 20-21) shows further melodic elaboration. The fifth system (measures 22-23) is marked '10.' and features a crescendo leading to a fortissimo (*sf*) section. The sixth system (measures 24-25) continues the fortissimo section with complex fingerings and a final cadence. The score is numbered '13139' in the bottom left corner.

p cre - - - scen - - - do

15. *ff* *p*

p

20. *sf* *sf*

p cre - - - scen - - - do

ff

25.

First system of the musical score. The treble clef staff contains chords and rests, with a *pp* (pianissimo) dynamic marking. The bass clef staff features a continuous eighth-note accompaniment, also marked *pp*.

Second system of the musical score. The treble clef staff has a melodic line with fingerings (5, 4, 3, 2, 1) and a *pp* dynamic marking. The bass clef staff has a simple harmonic accompaniment with fingerings (2, 1).

Third system of the musical score. The treble clef staff continues the melodic line with fingerings (5, 4, 3, 2, 1). The bass clef staff has a simple harmonic accompaniment. The lyrics "cre - - scen - do" are written below the bass staff, with a *dim.* (diminuendo) marking.

Fourth system of the musical score. The treble clef staff has a melodic line with fingerings (5, 3, 4, 3, 3, 4, 5). The bass clef staff has a simple harmonic accompaniment with a *p* (piano) dynamic marking.

Fifth system of the musical score. The treble clef staff has a melodic line with fingerings (3, 1, 3, 1). The bass clef staff has a simple harmonic accompaniment with fingerings (2, 3, 2, 4, 2, 3, 5). The lyrics "sempre cre - - scen - do" are written below the bass staff, with a *ff* (fortissimo) dynamic marking.

Sixth system of the musical score. The treble clef staff has a melodic line with fingerings (1, 2, 3, 2, 1, 3, 3, 2, 1, 3, 2, 1, 3, 2). The bass clef staff has a simple harmonic accompaniment with fingerings (2, 5, 2, 1, 2, 1, 2, 3, 2, 1, 2, 3, 1, 4). The lyrics "sempre cre - - scen - do" are written below the bass staff, with a *ff* (fortissimo) dynamic marking.

The principal requisite for the proper execution of this Study is a light touch and an elastic withdrawing of the hand from such notes as are marked *staccato*.

El principal requisito para la ejecución debida de este Estudio es saber atacar las notas con delicadeza y retirar la mano con elasticidad en las notas marcadas *staccato*.

Allegro giocoso. (♩ = 100.)

15.

p con leggerezza

15. *p con leggerezza*

10.

15.

20.

25.

30.

seen - do

cre -

p

Red.

*

Red.

*

Red.

*

Red.

*

35.

Ped. *

40.

45.

cre - *- scen -*

*

50.

do *f*

55.

f

60.

ri - *- te -* *- nu -* *- to*

a tempo 65. 70.

f

75.

sempre f

80. 85.

ff *sf*

90.

sf *p leggieriss.*

95.

100.

105.

pp

110.

115.

120.

*f**p*

125.

130.

*cre - seen - do.**f**p*

135.

*p**pp**ff**ff*

Although skips are generally employed in passages of brilliancy and bravura, they are here made use of in a movement of a character altogether different. The style of execution must be tranquil and dignified, and the skips rendered alternately delicate and imposing, whilst the bass flows on calmly and uninterruptedly.

Aunque el brincar de una nota a otra, en general se emplea en pasajes de brillantez y bravura, sin embargo en este Estudio se usa con un carácter enteramente distinto.

El estilo de la ejecución debe ser tranquilo y serio e interpretado este movimiento, alternando lo delicado con lo imponente, mientras que los bajos siguen con calma y sin interrupción.

Adagio, ma non troppo. (♩ = 66)

16. *p* *sostenuto.*

sempre legato.

cresc.

f *p* *pp*

10. *cresc.* *f*

First system of the musical score. The treble clef staff contains a melodic line with dynamics *f* and *p*. The bass clef staff contains a more active line with dynamics *espresso.*, *crese.*, *sf*, *sf*, and *p*. Fingerings are indicated with numbers 1-5. The key signature has three sharps (F#, C#, G#).

Second system of the musical score, starting with measure 15. The treble clef staff has dynamics *dim.* and *sf*. The bass clef staff has dynamics *sf* and *p*. It includes a trill in the treble staff and a wide interval in the bass staff. Fingerings and articulation marks are present.

Third system of the musical score. The treble clef staff contains the lyrics "cre - - sen - - do." under a melodic line. The bass clef staff has dynamics *p* and *f*. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score, starting with measure 20. The treble clef staff has dynamics *crese.* and *f*. The bass clef staff has dynamics *f* and *p*. It features a trill in the treble staff and a wide interval in the bass staff.

Fifth system of the musical score. The treble clef staff has dynamics *p* and *f*. The bass clef staff has dynamics *p* and *f*. It includes a trill in the treble staff and a wide interval in the bass staff.

25.

25. *p* *cresc.*

30.

30. *f* *dim.* *p* *cresc.* *f*

f *p* *pp* *cresc.*

35.

f *p* *cresc.*

f *p* *cresc.* *p*

40.

40.

41.

f

pp

[illegible]

The Study is for practice in the *legato* style. The value of the notes both in treble and bass being uniformly the same, the whole should be executed in a smooth and flowing manner, and in the passages marked < or > the left hand must always maintain an equal degree of power or delicacy with the right.

Este Estudio tiene por objeto la práctica del Estilo Legato. Por ser el valor de las notas, tanto en los tiplejos como en los bajos, uniformemente igual, el conjunto debe ser ejecutado de una manera corrida y suave y en los pasajes marcados < o > la mano izquierda debe mantener siempre el mismo grado de fuerza y delicadeza que la derecha.

Andantino. (♩ = 108)

17. *p sempre legato.*

5.

sf

10. *pp*

15. *pp*

cresc.

20. *p*

pp dolce.

25.

30.

35.

40.

45.

50.

55.

dolce.

poco - a - poco.

60.

f

decresc.

- cre - - scen - - do. *f*

70.

cre - - - - - scen - - - - - do.

75.

p

cresc.

dim.

80.

pp

ca - lan - do.

di - mi - nu - er - do.

pp

ca - lan - do.

The difficulty of this Study lies in the peculiarity of rhythm which prevails throughout. Where the bass takes the second of each 3 eighths, the performer must touch such note with the utmost lightness and place the accent on the 1st, 4th, 7th and 10th eighth of such bar. The same mode of performance is to be observed where this order is inverted and the left hand gives the accented notes.

La dificultad de este Estudio está en la peculiaridad del ritmo que prevalece en su conjunto. Al tocar en los bajos el segundo tiempo de cada tres corcheas, el ejecutante debe atacar esa nota muy ligeramete y acentuar la 1^a, 4^a, 7^a y 10^a corcheas de cada compás. El mismo estilo de ejecución se debe observar adonde se invierte este orden y entonces se acentúan las notas con la mano izquierda.

Allegro con brio. (♩. = 126)

18.

19.

20.

10.

cre - - - scen - - - do.

sf *p*

15.

15.

sf sf sf sf sf

ff

20.

20.

p

più cresc. ff cresc. pp

p sf sf pp

25.

25.

cresc.

30.

30.

cresc. f p

The image shows the piano introduction of the waltz 'The Merry Widow'. The music is written for piano on a grand staff. The key signature is D major (two sharps) and the time signature is 3/4. The introduction consists of two measures. The first measure has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second measure has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The bass staff includes fingerings (e.g., 5, 3, 2, 1, 5, 3, 2, 1, 4, 3, 2, 1, 5, 1, 2, 1, 5) and dynamics (f, cresc.).

3 3 4 4 5 2 4 2 5 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 4 3

p *cresc.* *f* *sf* *f* *sf*

This Study is designed for the rapid and alternate touch of the same note by the thumb and 2nd finger of both hands. The Author recommends it to be practised slowly at first, in order that the distinctness and rapidity which should characterize this lesson may be obtained by degrees and consequently with greater certainty.

El fin de este Estudio es el ataque rápido y alter-nante de la misma nota con el pulgar y el 2^{do} dedo de ambas manos. El Autor recomienda que se estudie primero despacio, para que la claridad y rapidez que caracterizan a esta lección, se obtengan poco a poco y con mayor seguridad.

Vivace. (♩ = 132)

19. *p*

5.

10.

15. *(dolce.) pp*

Red. *

20. *(poco cresc.)* *(dim.)* *sempre p*

25.

25. Musical score for measures 25-29. Treble and bass staves. Measure 25 has fingerings 3 1 and 8 1. Measure 27 has fingerings 3 1 and 2 1. Measure 29 has fingerings 3 1 and 2 1. Bass staff has "Lw." in measures 25 and 27, and asterisks in measures 26 and 28.

30.

30. Musical score for measures 30-34. Treble and bass staves. Measure 30 has fingerings 3 1 and 8 1. Measure 32 has fingerings 3 1 and 2 1. Measure 34 has fingerings 3 1 and 2 1. Bass staff has "Lw." in measures 30 and 32, and asterisks in measures 31 and 33.

35.

35. Musical score for measures 35-39. Treble and bass staves. Measure 35 has fingerings 5 4 and 7 1. Measure 37 has fingerings 5 4 and 7 1. Measure 39 has fingerings 5 4 and 7 1. Bass staff has "p" in measure 35, "cresc." in measure 36, and "x" in measures 38 and 39.

40.

40. Musical score for measures 40-44. Treble and bass staves. Measure 40 has fingerings 2 1 and 2 1. Measure 42 has fingerings 2 1 and 2 1. Measure 44 has fingerings 2 1 and 2 1. Bass staff has "sf" in measures 40 and 44, "p" in measure 41, and "Lw." in measures 40 and 44. Asterisks are in measures 42 and 43.

45.

45. Musical score for measures 45-49. Treble and bass staves. Measure 45 has fingerings 2 1 and 2 1. Measure 47 has fingerings 2 1 and 2 1. Measure 49 has fingerings 2 1 and 2 1. Bass staff has "sf" in measure 47, and "Lw." in measures 45 and 49. Asterisks are in measures 46 and 48.

50.

p *cresc.* - - - *ff*

(*) >

55.

p

60. *a tempo*

ritard. - - - *legg.*

p

69. 70. *più f*

75.

Measures 75-79 of a musical score in D major. Measure 75 features a treble clef with a whole note chord (F#4, A#4, C#5) and a bass clef with a whole note chord (D#2, F#2, A#2). Measure 76 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 77 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 78 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 79 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Dynamics include *sf* (sforzando) and *p* (piano).

80.

Measures 80-84 of a musical score in D major. Measure 80 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 81 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 82 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 83 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Measure 84 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2).

85.

Measures 85-89 of a musical score in D major. Measure 85 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 86 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 87 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 88 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Measure 89 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2).

90.

Measures 90-94 of a musical score in D major. Measure 90 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 91 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 92 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 93 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Measure 94 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2).

95.

Measures 95-99 of a musical score in D major. Measure 95 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 96 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 97 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 98 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Measure 99 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2).

100.

Measures 100-104 of a musical score in D major. Measure 100 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Measure 101 has a treble clef with a half note (A#4) and a bass clef with a half note (F#2). Measure 102 has a treble clef with a half note (C#5) and a bass clef with a half note (A#2). Measure 103 has a treble clef with a half note (D#5) and a bass clef with a half note (C#2). Measure 104 has a treble clef with a half note (F#4) and a bass clef with a half note (D#2). Dynamics include *f* (forte) and *ff* (fortissimo).

This is intended as an Exercise in the expressive style of slow and solemn movements. Although passages of greater motion are introduced for the purpose of relief or contrast, yet a dignified and impressive style of performance should prevail throughout.

Este es un Ejercicio que sirve para el estudio del estilo expresivo de movimientos lentos y solemnes. Aunque, para hacer contraste, se han insertado en él algunos pasajes de mayor movimiento, sin embargo, debe prevalecer en el conjunto un estilo imponente.

Adagio con molto espressione. (♩ = 92)

20. *Ben sostenuto.*

5. *sempre legato*

10. *f*

The musical score is for "The Song of the Lark" by Maurice Strakosky. It is written for piano and is in 3/4 time, key of D major. The score consists of two systems. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment. The score includes fingerings, a crescendo marking, and a final cadence.

This musical score is for the 'The Swan' section of 'The Nutcracker', featuring a piano and a violin. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part is written in treble and bass staves. The violin part is written in a single staff. The score includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The tempo is marked 'Allegretto'.

sotto voce

p

cresc.

64

[illegible]

30.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of two systems. The first system includes a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The score includes dynamic markings such as "cresc.", "sf", and "p", and a fermata over the final measure. The piece is marked with a copyright symbol and the year 1920.

35.

[illegible]

sempre *p*

Red. *

This system contains two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment with eighth and quarter notes. A dynamic marking of *sempre p* is placed above the first measure. A rehearsal mark 'Red.' is at the start of the second measure, and an asterisk '*' is below the first measure of the second staff.

40.

Red. *

This system continues the piece. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a steady accompaniment. A rehearsal mark '40.' is above the first measure of the upper staff. A 'Red.' mark is below the first measure of the lower staff, and an asterisk '*' is below the first measure of the upper staff.

dim. *rall.*

This system shows a change in dynamics and tempo. The upper staff has a melodic line with slurs and fingerings. The lower staff has a steady accompaniment. A dynamic marking of *dim.* is above the first measure of the upper staff, and *rall.* is above the first measure of the lower staff.

Energico. 45.

ff *pp*

This system marks a tempo change to 'Energico.' and a measure number of 45. The upper staff has a melodic line with slurs and fingerings. The lower staff has a steady accompaniment. A dynamic marking of *ff* is above the first measure of the upper staff, and *pp* is above the first measure of the lower staff.

pp *cresc.*

This system continues the energetic section. The upper staff has a melodic line with slurs and fingerings. The lower staff has a steady accompaniment. A dynamic marking of *pp* is above the first measure of the upper staff, and *cresc.* is above the first measure of the lower staff.

50.

sf *decresc.*

pp *cresc.*

(*ℓ*) *

pp

(*ℓ*) *

55.

dim.

4 43

calando *perdendosi*

ℓ *

This Study is designed to promote a delicate, pearly and flowing touch. To play it with advantage and effect, the lights and shades indicated by the different marks should be observed with the strictest attention.

Este Estudio tiene por objeto de adquirir un ataque delicado, suave y deslizante. Para tocarlo eficazmente, los matices indicados por las diferentes marcas, deben ser observados con la mayor atención.

Allegro moderato. (♩ = 112.)

21. *p*

5. *sempre legato.* *cresc.*

10. *cresc.*

15. *f*

20. *decresc.*

The musical score consists of five systems of piano exercises. Each system is numbered (21, 5, 10, 15, 20) and includes specific performance instructions. The first system (21) is marked 'Allegro moderato' with a tempo of 112 beats per minute and a piano ('p') dynamic. The subsequent systems (5, 10, 15, 20) include markings for 'sempre legato', 'cresc.' (crescendo), 'f' (forte), and 'decresc.' (decrescendo). The exercises are written for the right hand in treble clef and the left hand in bass clef, with various fingerings and articulations indicated throughout.

5
1 3 1 2
pp
dol.
4 1 2 1 3 2 4 1 3 2 4 1 3 2
1 3 2 4 3 4
2 4 1 3 2
3 4

25.

The musical score for exercise 25 is written for piano on a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece consists of four measures. The first measure features a treble staff with eighth-note patterns and a bass staff with a single note and a fermata. The second measure continues the treble staff pattern and introduces a bass staff pattern. The third measure shows a treble staff with a descending eighth-note scale and a bass staff with a single note and a fermata. The fourth measure continues the treble staff pattern and introduces a bass staff pattern. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used to group notes and emphasize specific sounds.

[illegible]

60.

pp

Cadenza

First system of the musical score. It consists of two staves. The left staff (bass clef) has a key signature of two sharps (F# and C#) and a time signature of 4/4. It begins with a forte (*sf*) dynamic and a series of eighth notes, followed by a piano (*p*) section with a longer note. The right staff (treble clef) also has a key signature of two sharps and a 4/4 time signature. It begins with a piano (*p*) dynamic and a series of eighth notes, followed by a section with a longer note. Fingering numbers (1-5) are indicated above many notes. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

Second system of the musical score, starting at measure 75. The left staff (bass clef) continues with a series of eighth notes, followed by a section with a longer note. The right staff (treble clef) continues with a series of eighth notes, followed by a section with a longer note. A *dimin.* (diminuendo) marking is present in the right staff. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

Third system of the musical score, starting at measure 80. The left staff (bass clef) continues with a series of eighth notes, followed by a section with a longer note. The right staff (treble clef) continues with a series of eighth notes, followed by a section with a longer note. A *p* (piano) dynamic marking is present in the right staff. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

Fourth system of the musical score, starting at measure 85. The left staff (bass clef) continues with a series of eighth notes, followed by a section with a longer note. The right staff (treble clef) continues with a series of eighth notes, followed by a section with a longer note. A *dol.* (dolce) dynamic marking is present in the right staff. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

Fifth system of the musical score, starting at measure 90. The left staff (bass clef) continues with a series of eighth notes, followed by a section with a longer note. The right staff (treble clef) continues with a series of eighth notes, followed by a section with a longer note. A *cresc.* (crescendo) marking is present in the right staff. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

Sixth system of the musical score, starting at measure 95. The left staff (bass clef) continues with a series of eighth notes, followed by a section with a longer note. The right staff (treble clef) continues with a series of eighth notes, followed by a section with a longer note. A *ff* (fortissimo) dynamic marking is present in the left staff, and a *pp leggiero.* (pianissimo, leggiero) marking is present in the right staff. The system ends with a measure containing the numbers 1 3 1 3 over a 2.

The object of this Study is to improve the power of repeating notes on the same key with various fingers of the right hand. The figure of the passage kept up throughout frequently requires the use of the thumb on the black keys, but as this is naturally inclined to give a motion to the hand, which, as a general rule, it is desirable to avoid, the performer must employ his best judgment and dexterity in avoiding the appearance of this inconvenience.

El objeto de este Estudio, es mejorar el poder de repetir las notas en la misma llave con los distintos dedos de la mano derecha.

El estilo que prevalece durante todo el pasaje, requiere frecuentemente el uso del pulgar sobre las notas negras, pero como esto inclina a dar un movimiento a la mano, que, como regla general, debiera evitarse, el ejecutante debe emplear su buen juicio y destreza para poner el remedio a este inconveniente.

Allegro. (♩ = 138.)

22. *mf*

5. *pp* *cresc.*

10. *cresc.* *sf*

15. *f* *p* *sf* (*) *p*

13139 (Lw.)

20.

20. *cresc.* *rall.*

a tempo. 25.

a tempo. 25. *p*

30. *cresc.* *f*

35. *f*

p

40. *cresc.* *ff*

This study demands great power and energy of execution throughout. In the conception of his plan the Author has proposed to himself to characterize a "CONFLICT OF DEMONS."

Este Estudio requiere en toda su ejecución una gran fuerza y energía. Al concebir su plan, el Autor se propuso caracterizar un "Conflicto de Demonios."

Allegro marcato. (♩ = 108) $\frac{4}{4}$

23.

The musical score consists of five systems of staves. The first system (measures 23-24) shows a piano part with a forte (*f*) dynamic and a violin part with a forte (*f*) dynamic. The second system (measures 25-26) continues the piano and violin parts, with a piano (*p*) dynamic in the piano part. The third system (measures 27-28) shows the piano part with a forte (*f*) dynamic and the violin part with a piano (*p*) dynamic. The fourth system (measures 29-30) shows the piano part with a forte (*f*) dynamic and the violin part with a piano (*p*) dynamic. The fifth system (measures 31-32) shows the piano part with a forte (*f*) dynamic and the violin part with a forte (*f*) dynamic. The score includes various dynamics such as *f*, *p*, *cresc.*, and *ff*, as well as articulations like accents and slurs. Fingerings are indicated by numbers 1-5. The tempo is marked 'Allegro marcato' with a quarter note equal to 108 beats per minute.

13139

25.

sf *p* *sf* *p*

30.

pp *cresc.*

ff *sf*

35.

sf

sf

40.

40.

3 1 5 3 4 2 3 1 4 2 3 1 5 3 4 2 3 1

4 2 3 1 2 3 1 2 3 4 2 1 2

1 3 3 5 2 4 1 3 2 4 1 3 3 5 2 4 1 3

f

5 2 5 1 4 2

2 1 2

1 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes (F4, G4, A4) marked with a '3' above and a colon. This is followed by a quarter rest, then a quarter note (B-flat4) marked with a '5' above, then a quarter note (A4) marked with a '4' above, then a quarter note (G4) marked with a '5' above, and finally a quarter note (F4) marked with a '4' above. The lower staff is in bass clef and begins with a forte dynamic marking 'sf'. It features a triplet of eighth notes (F3, G3, A3) marked with a '3' below, followed by a quarter note (B-flat3) marked with a '5' below, then a quarter note (A3) marked with a '4' below, then a quarter note (G3) marked with a '5' below, and finally a quarter note (F3) marked with a '4' below. The second system also consists of two staves. The upper staff continues with a quarter note (F4) marked with a '4' above, then a quarter note (G4) marked with a '3' above, then a quarter note (A4) marked with a '4' above, then a quarter note (B-flat4) marked with a '1' above, then a quarter note (A4) marked with a '2' above, then a quarter note (G4) marked with a '3' above, then a quarter note (F4) marked with a '5' above, then a quarter note (E-flat4) marked with a '4' above, then a quarter note (D4) marked with a '1' above, and finally a quarter note (C4) marked with a '5' above. The lower staff continues with a quarter note (F3) marked with a '5' below, then a quarter note (G3) marked with a '1' below, then a quarter note (A3) marked with a '2' below, then a quarter note (B-flat3) marked with a '5' below, then a quarter note (A3) marked with a '4' below, then a quarter note (G3) marked with a '1' below, then a quarter note (F3) marked with a '5' below, then a quarter note (E-flat3) marked with a '4' below, then a quarter note (D3) marked with a '1' below, and finally a quarter note (C3) marked with a '5' below. The piece concludes with a final cadence on C4 in both staves.

45.

45.

p

5 1 2

cresc.

sempre cresc.

50.

55.

ff *p* *f* *ff* (*sf*)

Qw *

60.

p *f* *ff* (*sf*)

65.

p *f* *ff* *p*

5 4 3 4 5 *dimin.*

f *ff*

(*Qw*) (*)

70.

f *ff*

tr *tr*

$\frac{32}{24}$ $\frac{1}{32}$ $\frac{1}{32}$ 1 4 1 2 1 1 4 1 2 1 2

75.

75. Musical score for measures 75-79. Measure 75 has a treble staff with chords and a bass staff with a sequence of notes (1, 1, 2, 2, 1, 1). Measure 76 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 77 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 78 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 79 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). The piece ends with a piano (*p*) dynamic marking.

80.

80. Musical score for measures 80-84. Measure 80 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 81 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 82 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 83 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 84 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). The piece ends with a piano (*p*) dynamic marking.

85. Musical score for measures 85-89. Measure 85 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 86 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 87 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 88 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 89 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). The piece ends with a piano (*p*) dynamic marking.

85.

85. Musical score for measures 90-94. Measure 90 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 91 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 92 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 93 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 94 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). The piece ends with a piano (*p*) dynamic marking.

90.

90. Musical score for measures 95-99. Measure 95 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 96 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 97 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 98 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). Measure 99 has a treble staff with a descending scale and a bass staff with a sequence of notes (1, 2, 3, 2, 1, 1). The piece ends with a piano (*p*) dynamic marking.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves.

- System 1:** Features a right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. Fingerings are indicated with numbers 1-5.
- System 2:** Continues the right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. Fingerings are indicated with numbers 1-5.
- System 3:** Features a right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5.
- System 4:** Features a right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *dimin.* and *pp*. Fingerings are indicated with numbers 1-5.
- System 5:** Features a right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. Fingerings are indicated with numbers 1-5.

The page includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The page is numbered 94 in the top left corner.

In this lesson the Author has chosen the form of a Fugue, preceded by a Prelude, in order to give the Performer a practice in the strict style of the old school. As the proper execution of a Fugue requires that the subject and its secondary should be distinctly and prominently marked, whether they appear openly or involved, he has thought proper to distinguish them throughout for the better direction of the Performer.

En esta Lección, el Autor escogió la forma de Fuga, precedida por un Preludio, para dar al ejecutante práctica en el estilo severo de la escuela antigua. Como la ejecución adecuada de una Fuga requiere que sus temas principal y secundario sean marcados de una manera prominente y clara, así aparezcan abiertamente o sólo embozados, ha juzgado mejor el distinguirlos durante toda la pieza para mejor guía del ejecutante.

Allegro comodo. (♩ = 108.)

24. *f*

5.

10.

ritenuto. *decresc.* *f*

15.

20.

25.

5 1 2 1

f *f*

ff

sostenuto. 30.

f *decresc.*

21

35. *Adagio.*

slentando.

attacca Fuga.

Fuga.

a tre Soggetti.

Allegro moderato. (♩ = 80.)

40.

1^{mo} Sog.

1^{mo} Soggetto.

mf ben marcato.

2^{do} Sog.

2^{do} Sog.

1^{mo} Sog.

45.

1 2 1 *destra.*

sinistra.

2^{do} Sog.

cresc.

f

1^{mo} Sog.

50.

1^{mo} Sog.

2^{do} Sog.

1^{mo} Sog.

f

55.

p

2^{do} Sog.

f

1^{mo} Sog. *m.s.*

1^{mo} Sog. (moto retrogrado.)

60.

ff

1^{mo} Sog. (moto retrog.)

1^{mo}

65.

f

Sog.

1^{mo} Sog.

sf

sf

sf

8 2 3 5 2 1 2 5 8 2 3 5 2 1 2 4

4 1 5

70.

3^{zo} Sog.*mf*2^{do} Sog.3^{zo} Sog.

75.

3^{zo} Sog.3^{zo} Sog.*m.s.*3^{zo} Sog.(retrog.)

80.

3zo Sog.

85.

3zo Sog.

1mo Sog.

90.

1^{mo} Sog.(retrog.)

100.

8

1^{mo} Sog.(retrog.)

105.

115.

1339 14 73
92 70 77

